

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT * MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES"—*Goethe*.

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VOL. 40—No. 23

SATURDAY, JUNE 7, 1862

PRICE [2d. Unstamped
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MEYERBEER'S GRAND EXHIBITION OVERTURE will be Performed at the GRAND EXHIBITION CONCERT, Exeter Hall, June 9.

MEYERBEER'S GRAND EXHIBITION OVERTURE will be Performed at Mr. BENEDICT'S MORNING CONCERT, St. James's Hall, June 30.

A UBER'S GRAND EXHIBITION MARCH will be Performed at the GRAND EXHIBITION CONCERT, Exeter Hall, June 9.

MISS LOUISA VAN NOORDEN will make her First Appearance in public since her return from Italy, the latter end of this month (June), at a MATINEE MUSICALE. Particulars will be duly announced. Conductor: Mr. M. W. BALFE.

MISS FOSBROKE has the honour to announce that her FIRST CONCERT will take place on Saturday Evening next, June 14, at Hanover Square Rooms.

Tickets, 5s.; Reserved Seats, 2s. 6d.; Back Seats, 1s.

Tickets at Miss Fosbroke's, 242 Maida Vale, W.; and at all the principal Music-sellers'.

GRAND EXHIBITION CONCERT AT EXETER HALL.

ON MONDAY, JUNE 9, will be given a GRAND EVENING CONCERT at Exeter Hall, when the whole of the Music performed at the Opening of the International Exhibition will be reproduced on a scale of great magnificence, under the direction of Mr. BENEDICT.

The Orchestra and Chorus will comprise 400 Performers, selected from the Band of the Royal Italian Opera and the Members of the Vocal Association.

The Programme will include Meyerbeer's "Grand Exhibition Overture," Auber's "Grand Triumphal March," and Professor Sterndale Bennett's "Inauguration Ode" (the Poetry by Alfred Tennyson), in addition to a Miscellaneous Concert of a very attractive character, in which Mad. LEMMENS-SHERRINGTON, Mr. SIMS REEVES, and Mr. ASCHER will appear.

Further particulars will be duly announced.

Stalls, 5s.; Reserved Seats, 3s. 6d.; Tickets, 2s. and 1s.

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MISS LIZZIE WILSON'S CONCERT, HANOVER SQUARE ROOMS;

HERR KUHE'S GRAND CONCERT, ST. JAMES'S HALL.

AND

HERR GANZ'S CONCERT, HANOVER SQUARE ROOMS.

NOTICE.

MR. SIMS REEVES will sing his New Song,

"SHE MAY SMILE ON MANY, SHE WILL LOVE BUT ONE."

Composed expressly for him by Mr. HOWARD GLOVER, at Exeter Hall, June 9; Her Majesty's Theatre, June 20.

No. 23

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"Every page of these volumes furnishes evidence of Mr. Chorley's reverence for music; and his appreciation of the art, and every page offers pleasant reminiscences to the eye—goes over a thirty years' experience. No one singer of merit, or pretension to it, no distinguished composer of the period, is without his or her portrait. The faithfulness of the latter is creditable to the limner. Whether as a conscientious history, a graceful series of portraits, or an anecdotal record, the author must be congratulated on the work he has accomplished."—*Athenaeum*.

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Score, with Accompaniment of Pianoforte or Organ, demy 4to (size of "Musical Cabinet"). Price 1s.—BOOSEY & SONS have much pleasure in announcing their new Edition of the "Messiah," printed from a new type, on excellent paper, and in a form equally adapted for the Pianoforte or the Concert-room. The text revised by G. F. HARRIS, from the celebrated Edition of Dr. JOHN CLARK. As a specimen of cheap music, this book is quite unprecedented, and it is only in anticipation of the universal patronage it will command at the approaching Handel Festival the publishers are able to undertake it. Orders received by all Booksellers and Music-sellers. Post free, 1s. 4d. An edition in cloth boards, gilt, 2s.

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(PENCERDD GWALIA),

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ST. JAMES'S HALL, FRIDAY EVENING, JULY 4, with the kind assistance of the Members of the Vocal Association, the Royal Academy of Music, &c.

CONDUCTOR—MR. BENEDICT.

FULL PARTICULARS WILL SHORTLY BE ANNOUNCED.

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CRYSTAL PALACE.
HANDEL MUSICAL FESTIVAL.

Monday, June 23 MESSIAH.
Wednesday, June 25 SELECTION.
Friday, June 27 ISRAEL IN EGYPT.
Commencing each day at One o'clock.

The Orchestra has been entirely roofed over, and will contain nearly Four Thousand Performers.

The Performers have been carefully selected from the Orchestras, Musical Institutions, and Cathedral Choirs throughout the country, as well as from various parts of the Continent, and comprise all the principal Professors and Amateurs; and it is confidently affirmed, that this Festival will be by far the most complete and MAGNIFICENT DISPLAY EVER WITNESSED.

The entire musical arrangements are under the direction of the Sacred Harmonic Society.

Conductor: Mr. COSTA.

Principal Vocalists: Mlle. TITIENS, Mad. RUDERSDORFF, Mad. LEMMENS-SHERRINGTON, and Miss PAREPA, Miss SAINTON-DOLBY; Mr. SIMS REEVES, Mr. WEISS, Mr. SANTLEY and Signor BELLETTI.

Organist: Mr. BROWNSHAW.

Tickets are sold for the Three Days, for numbered Stalls, Five Guineas, and Two and a Half Guinea; Single Day Stalls, Two Guineas, and One Guinea. Tickets in sets for the Three Days (not numbered but in blocks), Thirty Shillings. Single Day Ticket (not numbered), Half a Guinea. Tickets for the North and South Naves, each (if bought before each day), Five Shillings.

The Grand Full Rehearsal will take place Saturday, June 21, commencing at Eleven o'clock. Admission on the Rehearsal Day, Half a Guinea, or by Tickets bought two days previous, Seven Shillings and Sixpence. Reserved Seats in the Galleries only, Half a Crown each.

Tickets are issued according to priority of application, and may be had on remittance of the required amount to the Secretary of the Crystal Palace Company, Sydenham, or to the Secretary of the Sacred Harmonic Society, 2 Exeter Hall. All orders payable to George Grove.

A pamphlet with full details of the Handel Festival and plans of Reserved Seats, and comparative plans of buildings used for Musical Festivals, may be had by application, personally or by letter, at the Crystal Palace and at Exeter Hall.

HANDEL FESTIVAL.—REHEARSAL.—Admission and Reserved Tickets, and Five Shilling Festival Admission Tickets, should be at once applied for.

CRYSTAL PALACE.—SEASON TICKETS, available till April 30, 1863, One Guinea each, at the Crystal Palace, at Exeter Hall, or of the usual agents.

HANOVER SQUARE ROOMS.—Herr MOLIQUE'S MORNING CONCERT will take place on Friday, June 13. To commence at Three o'clock.

Artists: Mlle. PAREPA, Miss PALMER, and Mlle. ANNA MOLIQUE; Messrs. WILBY COOPER and LEWIS THOMAS, Herr JOACHIM, Mr. PAQUE, Sig. RANDEGGER, and Herr MOLIQUE.

Reserved Seats, 10s. 6d.; Unreserved Seats, 7s. 6d. To be had at the principal Music-sellers, and of Herr Molique, 30 Harrington Square.

ST. JAMES'S HALL, PICCADILLY.—Mad. LIND-GOLDSCHMIDT, Mlle. TITIENS, Mad. LOUISE MICHAL, and Mr. SIMS REEVES, have kindly consented to give their valuable services at a GRAND MORNING CONCERT, which will be given at St. James's Hall, Piccadilly, on Wednesday, June 18, by the undermentioned Italian Artists now in London, for the Establishment of Schools in Southern Italy, in answer to Garibaldi's Appeal to the Women of Italy:—

The SISTERS MARCHISIO, Signor GIULIANI, Signor GERALDINI, Signor ARMANDI, Signor BELLETTI, Signor PINSETTI, Signor CIAEATTA, Signor CAMPANA, Signor LI CALSI, Signor ARDITI, Signor PIATTI.

Acting Committee: President, His Excellency the MARQUIS D'AZEGLIO; Vice-President, Consul HEATH; Baron MAROCCHETTI, Signor VERDI, Signor MARIO, Signor PIATTI, Signor BELLETTI.

The Programme of the Concert will comprise a Duet by Mad. GOLDSCHMIDT and Mr. SIMS REEVES; a Duo by Mad. GOLDSCHMIDT and Mad. LOUISE MICHAL; a Grand Trio by Mad. GOLDSCHMIDT, Mlle. TITIENS, and Mr. SIMS REEVES; and a Duet, Pianoforte and Violoncello, by Mr. OTTO GOLDSCHMIDT and Signor PIATTI.

Prices of Admission: Reserved and Numbered Seats, One Guinea; Unreserved Seats (Area and Balcony), Half a Guinea; Back Seats in the Area and Gallery, Seven Shillings. Tickets may be secured at Mr. MITCHELL'S Royal Library, 33 Old Bond Street, W.

CHARLES SALAMAN'S EVENING CONCERT, Hanover Square Rooms, June 17, at Eight o'clock.

Vocalists: Mad. LEMMENS-SHERRINGTON and Mlle. PAREPA, Mad. GUERRABELLA;

Herr THEODOR FORMES and REICHARD, Mr. SANTLEY;

Violin: Herr LAUB and Messrs. ALFRED and HENRY HOLMES;

Violoncello: Herr LIDEL.

Piano: Mr. CHARLES SALAMAN and his Pupil, Miss EMMA LEWIS.

Accompanists: Messrs. BENEDICT and FRANCESCO BERGER.

Family Tickets, for Three Reserved Stalls, One Guinea; for Four persons, to Unreserved Seats, One Guinea; Stalls, 10s. 6d.; Tickets, 7s. and 5s. Of Mr. Salaman, 36 Baker Street, W.; and Messrs. Cramer and Co., 201 Regent Street.

ST. JAMES'S HALL.—MR. BENEDICT has the honour to announce his ANNUAL GRAND MORNING CONCERT on Monday, June 30. The Programme is now ready.

Immediate application for the few remaining Sofa and Balcony Stalls, One Guinea each, is respectfully solicited. Reserved Seats in the Area and Balcony, 10s. 6d., may be obtained at the principal Music-sellers, and of Mr. Benedict, 2 Manchester Square.

S. THALBERG'S MATINEE, Hanover Square Rooms. S. THALBERG has the honour to announce that his MATINEE will take place at the above Rooms on Monday, June 9.

The only other occasions on which S. THALBERG can possibly appear in London this Season are Monday, June 16; Saturday, June 28; and Monday, July 7.

Each Matinée to commence at Half-past Two o'clock.

Stall Subscription for the Series, 3s. 3d.; Stall Tickets, 2s.; Unreserved Tickets, 10s. 6d. To be had at Mitchell's, Olivier's, Chappell's, Cook & Hutchings, Bond Street; Cramer & Co., Regent Street; Keith & Prowse, Cheapside; and of S. Thalberg's Secretary, Hanover Square Rooms.

MISS STEELE has the honour to announce that her EVENING CONCERT will take place at the Queen's Concert Rooms, Hanover Square, on Friday, June 13, 1862, at eight o'clock.

Vocalists: Mad. LEMMENS-SHERRINGTON, Miss STEELE, Miss MARTIN, Mrs. MEREST, Mr. TENNANT, Mr. TRELAWNY, COBBHAM, and Mr. SANTLEY.

Pianoforte: Mr. KUHE.

Violin: Herr JOACHIM.

Clarinet: Mr. LAZARUS.

Violoncello: Herr LIDEL.

Conductors: Mr. KUHE and Mr. HENRY BAUMER.

Stalls, Half-a Guinea; Tickets, 7s. To be obtained of all the Musicsellers; and of Miss Steele, 28 Upper Gloucester Place, Dorset Square, N.W.

MRS. JOHN HOLMAN ANDREW'S MATINEE of CLASSICAL CHAMBER MUSIC will take place on Friday, June 20th, at her Residence, 50 Bedford Square.

Instrumentalists: MM. BLAGROVE, CLEMENTI, R. BLAGROVE, DAUBERT, and KLINDWORTH.

Vocalists: Miss LOUISA PYNE and Miss SUSAN PYNE.

Accompanist: Mr. AGUILAR.

MRS. ANDREW'S SOIREE MUSICALE on Wednesday, July 2nd.

Tickets, 10s. 6d. each, may be obtained at the Music Warehouses, and of Mrs. Holman Andrews.

MRS. MEREST (late Miss Maria B. Hawes) has the honour to announce that she will give a GRAND MORNING CONCERT, on Tuesday, June 24, 1862, at Dudley House, Park Lane, the Earl of Dudley having in the kindest manner offered her his Picture Gallery for the occasion.

The Concert will be under the immediate patronage of H. R. H. the Duchess of Cambridge, H. R. H. the Grand Duchess of Mecklenburg Strelitz, and H. R. H. the Princess Mary Adelaide.

Tickets, One Guinea each. To be had of Mrs. Merest, 7 Adelphi Terrace, Strand.

M. APTOMMAS'S HARP RECITALS on the following Tuesdays, June 10, 24, and July 8. The following eminent Artists will assist:—

Vocalists: Mlle. PAREPA, Mad. FLORENCE LANCIA, Mad. LAURA BAXTER, Miss MESSENT, Miss RANSFORD; Mr. SWIFT, Sig. FORTUNA, Mr. ALLAN IRVING, Mr. LEONARD WALKER.

Piano: Herr KUHE, Mr. CHARLES SALAMAN, Mr. G. A. OSBORNE, Mr. ARTHUR NAPOLEON, Organ, Herr ENGEL; Violoncello, Mr. GEORGE COLLINS; Violin, Mr. H. WEST HILL; Harp, Mr. JOHN THOMAS, Herr OBERTHUR, Mr. APTOMMAS.

Conductors: M. BENEDICT, Herr WILHELM GANZ, M. EMILE BERGER, M. FRANCESCO BERGER, and Sig. CAMPANA.

At the recital of Tuesday, June 10, Mr. APTOMMAS will play BOCHNA'S GRAND TRIO with several MUSICALES by Zanetti, Labarre, Alvars, &c.; and a Duo for Harp and Pianoforte by Mr. G. A. OSBORNE.

To commence, on each occasion, at 3 o'clock. Tickets, 10s. 6d. and 5s.

THE MUSICAL SOCIETY OF LONDON.—Fourth Season, 1862.—THE FOURTH ORCHESTRAL CONCERT, at St. James's Hall, on Wednesday Evening, June 11, at eight o'clock.

Conductor, Mr. ALFRED MELLON.

Programme: Overture (Athalia), Mendelssohn; Air, "Dies Bildnis" (Die Zauberflöte), Mozart; Concerto in D, Violin, Beethoven; Air des Bijoux (Faust), Gounod; Overture (Don Quixote), first time of performance in London, Silas; Symphony in C minor, No. 3, Op. 78, Spohr; Duo, "Rassere na caro" (Guillaume Tell), Rossini; Overture (Oberon), Weber.

Violin, Herr JOACHIM; Vocalists: Mad. LEMMENS-SHERRINGTON and Herr THEODORE WACHTEL (from Vienna).

Tickets for the Gallery, at 2s., 6d., may be obtained of Messrs. Cramer & Co., 201 Regent Street; and of Mr. Austin, St. James's Hall.

CHARLES SALAMAN, Hon. Sec., 36 Baker Street, W.

MASTER ARLIDGE begs to announce that his GRAND EVENING CONCERT at Myddelton Hall, Islington, will take place on Monday, June 9.

Vocalists: Mlle. PAREPA and FLORENCE LANCIA, Miss LEFFLER, Mr. MONTEM SMITH, Mr. FINLAYSON, Mr. GEORGE BUCKLAND, and M. DE HUGATE, the new baritone.

Instrumentalists: Pianoforte, Mr. W. B. HARRISON; Flute, Master J. CHURCHILL ARLIDGE.

Conductor: Mr. FRANK MORI.

MR. ARTHUR NAPOLEON'S GRAND MORNING CONCERT will take place at the Queen's Concert Rooms, Hanover Square, on June 26.

MR. ARTHUR NAPOLEON has the honour to announce his intention of REMAINING in Town for the Season. All communications to be addressed care of Messrs. Schott & Co., 159 Regent Street, W.

MUSIC RECEIVED FOR REVIEW.

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| SUTTON (A. J.) | A Set of Six Songs, Nos. 1 & 2 | ... | ... | ... | ... | (Vocal) |
| | ADDISON, HOLLIER & LUCAS. | | | | | |
| SLOPER (Lindsay) | "Daisy Chain" | ... | ... | ... | ... | (Pianoforte) |
| Ditto | "Joy bells" | ... | ... | ... | ... | (Ditto) |
| Ditto | "Eventide" | ... | ... | ... | ... | (Ditto) |

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| TURPIN (E. H.) | "Three melodies" | ... | ... | ... | ... | (Ditto) |
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| BENEDICT (Jules) | "T' amo" | ... | ... | ... | ... | (Vocal) |
| BLUMENTHAL (J.) | "Lo Sguardo" | ... | ... | ... | ... | (Vocal) |

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| GEAR (Handel) | "When shall we pray" | ... | ... | ... | ... | (Vocal) |
| POWELL (G. R.) | "Meeting and parting" | ... | ... | ... | ... | (Ditto) |

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| ADRIAN | "When twilight wakes the star" | ... | ... | ... | ... | (Vocal) |
| AGUILAR (E.) | "Afternoon in February" | ... | ... | ... | ... | (Ditto) |
| LAND (Edward) | "Mine, love, yes or no?" | ... | ... | ... | ... | (Ditto) |
| MELLON (Alfred) | "Beloved one, name the day" | ... | ... | ... | ... | (Ditto) |
| MOZART (W. A.) | "The song of Felicia" | ... | ... | ... | ... | (Ditto) |
| PINSUTI (Ciro) | "Haat thou no tear for me?" | ... | ... | ... | ... | (Ditto) |

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| WALEY (S. W.) | "Second Trio" | ... | ... | ... | ... | (Piano, Violin, and Violoncello) |
| | J. WILLIAMS. | | | | | |

| | | | | | | |
|----------------|------------------|-----|-----|-----|-----|---------|
| RAYMOND (John) | "Over the downs" | ... | ... | ... | ... | (Vocal) |
|----------------|------------------|-----|-----|-----|-----|---------|

MUSIC IN BERLIN.

(From our own Correspondent.)

WE have had some good broiling days lately, and the heat is beginning to tell very considerably on the attendance at the theatres, and other places of indoor amusement. Not only, however, does it affect the public, but, apparently, the artists as well. For instance, at the last representation of *Tannhäuser*, at the Royal Opera House, singers, chorus, and instrumentalists seemed to vie with each other in the production of the most frightful dissonances. I never heard a more flat and lamentable performance. It is never a very gratifying thing for me to listen to this emanation [from the brain of the champion of the "Future," but the other evening I found it an almost impossible task, and, had it not been for judicious refreshment, in a liquid form, taken between the acts in the *buffet*, I do not think I should have been enabled to stop until the fall of the curtain. The only persons who acquitted themselves at all respectably were Mlle. Mik and Herr Robinson. The lady, who is from the Stadttheater, Prague, made her *début* here as Elizabeth, but I do not think the selection a very wise one. She is deficient in feeling, especially in tenderness. Her voice is a *mezzo soprano*, forced up into a *soprano*. The consequence of this is that any beauty the voice may have originally possessed is totally destroyed. The high notes are strong but disagreeable, while the lower ones have a harsh, guttural sound, anything but soothing. The general audience sat out the lady's performance with chilling apathy, and only a few faint tokens of approbation were heard from one or two of the boxes. Herr Robinson was much more satisfactory as Wolfram. The soft quality of his voice, and the ease with which he sings the highest notes, render the part especially suited to him. He was invariably pleasing and natural—as natural, at least, as he could be, considering whose music he had to sing; but he is rather too prone to exaggeration. This is a fault he must strive to remedy. I have been informed that he is definitely engaged as a permanent member of the company, to which he will, I am inclined to believe, prove a real acquisition. Herr Farceny re-appeared, after a lapse of several weeks, as *Tannhäuser*. I have already recorded my opinion of this gentleman, and I cannot say that he pleases me more upon a longer acquaintance. He is heavy and cold, without the slightest spark of poetry in his whole composition. Herr Dorn officiated as conductor, and did his best to introduce a little concord between the members of the orchestra and the artists on the stage; having a due regard to the truth, the whole truth, and nothing but the truth, I must frankly state, however, that his efforts were not crowned with triumphant success.

Mlle. Mik subsequently appeared as Fides, in *Le Prophète*. She was better than as Elizabeth, it is true, though her rendering of the part was still not first-rate. She may be a favourite at Prague, but she would scarcely ever become so here, and, therefore, the best thing she could do would, in my humble opinion, be to leave the banks of the Spree and return to those of the Danube, "rolling rapidly."

There is a French operatic company now playing at the Victoria Theatre, and, to judge from the success they have already achieved, they seem likely to make a hit. Although *Les Mousquetaires de la Reine*, *L'Eclair*, and *Le Val d'Andorre* have been given hundreds of times in France and Belgium, they have never been very attractive in

Germany, when performed in German by German artists. The reason of this, it strikes me, is simple. Neither the language nor the singers of Fatherland are adapted to this class of works. How the dialogue of a French comic opera is cut and compressed in a German version! Yet how light and brilliant it appears when spoken, and, what is more important, *played*, by a French company. The same is true of the music, although frequently sung by persons possessing voices that have scarcely a trace of music in them, for I suppose no one—except a Frenchman, of course—will deny that Gallic larynxes, as a rule, do not emit the most mellifluous sounds. But, if we do not meet with vocal excellence, properly so called, among the countrymen of Auber and Halévy, we have *esprit*, intelligence, piquancy and delicacy, which render these performances indescribably charming. While on this subject, I may enquire why, for instance, *La Fille du Régiment*, which was never an extraordinary favourite in France, should have been so fabulously successful in Germany. The reason of this is to me as clear as day. Although written for the *Opéra Comique*, the story is considered by the French as too simple and destitute of plot for a comic opera, and the music, despite all the melodies it contains, too trivial and non-effective. This very fact has been the secret of its popularity in Germany. Light and singable, the work could be enjoyed, even when interpreted by only mediocre vocalists, and worse than mediocre actors. But to return to our sheep, which, in this instance, are the members of the French company at the Victoria Theatre. They have produced a most favourable impression in *Les Mousquetaires de la Reine*, and filled the theatre, when the other in-door places of amusement have been almost deserted for *Garten-concerts*, and *Cafés-chantants*. Mad. de Jolly, despite her nervousness, has gained the good graces of the staid Berliners, who regard her as a charming artist. The first tenor is M. Coeuille, for whom M. Gounod composed the part of the hero in his opera of *Faust*, at the *Théâtre Lyrique*. Mlle. Dessalle is an admirable *soubrette*, full of vivacity and archness, and M. Drane a painstaking barytone. The orchestra does great credit to its conductor, whose name I have forgotten.

It is a somewhat hazardous experiment to give a concert at this advanced season, but a young lady of the name of Albertine Mayer did so a day or two since, and managed to attract a tolerably numerous audience. She has studied under Romani, at Florence; and possesses a fine contralto, which she employs to the best advantage. She sang the grand air from *Semiramide*, as well as a number of German "Lieder," in a manner that impressed the audience most favourably.

The King has just conferred the order of the Red Eagle, fourth class, on Herr Kiecken, who, as you are aware, though all your readers may not be, is "Hof-Capellmeister" at Schwerin. I cannot say that I, myself, speaking as a Briton—an individual atom of the great British empire—have any very high opinion of Red Eagles of any description, whether of first, second, third, or fourth class. I do not think they are to be compared for one instant to that noble beast, the British Lion. Still this little piece of attention on the part of his Prussian Majesty will be gratifying to a popular artist, and, therefore, I rejoice thereat.

VIENNA.—Despite the highly unfavourable state of the weather, the monument in memory of Staudigl was solemnly uncovered on the afternoon of the 23rd ult. It consists of a stone statue, life-size, by Pilz, representing the deceased singer with a laurel wreath in one hand and a lyre in the other. The head is encircled by long flowing hair, and one foot rests upon a volume of music. The figure is wrapped in a large cloak, which leaves only the head, breast, hands and feet exposed to view.—Herr Ferdinand Hiller has been unanimously elected a member of the Singakademie.

POSDAM.—Herr Piper, assisted by the advice of the organist, Herr Boltin, has completed the restoration of the celebrated bells belonging to the Garrison church. Since the 16th ult. they have, with a few trifling alterations, chimed the old airs, namely, at the hours, "Lobe den Herrn, den mächtigen König der Erden;" and, at the half-hours, "Ueb' immer Treu' und Redlichkeit."

COPENHAGEN.—Herr Dreyschock, who is the great lion of the season, has given four concerts, two in the Casino, and two, conjointly with the Sisters Neruda, in the theatre. They were all most numerously attended; indeed, every place for the last was sold four days in advance. On the 6th ult. there was a musical *soirée* at the Prince of Hesse's, when Dreyschock played with Anton Rubenstein, who is engaged on the composition of a new opera, Schumann's *Duet* for two pianos, and, with Mlle. Wilma Neruda, one of the sonatas of Beethoven (Op. 30), for piano and violin. He left on the 14th ult. for Stockholm.

STOCKHOLM.—A new opera, *Estrella de Soria*, by Franz Berwald, has been produced successfully at the Theatre Royal. On the night of the first performance, the King and all the royal family were present.

The Operas.

HER MAJESTY'S THEATRE.

SIGNOR GIUGLINI continuing indisposed, his place in the *Trovatore* has been filled up by Sig. Naudin, who was so favourably received at the concert of Mrs. Anderson. This gentleman has made considerable progress since he was last in England, and the fame of his late Continental successes is substantially borne out. His voice is powerful and of agreeable quality, his singing earnest, careful, and effective—the expression (as was formerly the case) somewhat overdrawn, but not to such an extent as to constitute an ineradicable defect of style. Sig. Naudin is young, and will doubtless learn to tone down what is excessive, to prune what is redundant, and to discard what is artificial, both in his singing and acting. At present we shall add no more than that he received such flattering tokens of encouragement as should doubly incite him to persevere. There was another novelty in the cast—Mr. Santley acting as substitute for Sig. Giraldoni in the part of Conte di Luna. Whether this clever English artist belongs indiscriminately to both Italian Opera-houses, or has abandoned one for the other, we have no means of knowing; but it may be safely affirmed that a more valuable acquisition to either establishment could hardly be made, inasmuch as, without exception, he is the best singing baritone the actual stage can boast. There are baritones who sing well, but have not good voices; and there are baritones who have good voices, but do not sing well. Mr. Santley, however, must be credited with both qualifications, having trained up a naturally beautiful voice to the most legitimate purposes of art. Of his Conte di Luna we have recently spoken. It is only necessary, therefore, to add, that he was just as warmly greeted at Her Majesty's Theatre as at the Royal Italian Opera; that he was unanimously encored in "Il balen del suo sorriso;" and that his success was unequivocal. Mlle. Trebelli's Azucena justified in all respects the very encouraging criticisms it elicited on the first occasion of her assuming that unamiable character; and the Leonora of Mlle. Titiens was more than ever superb—her impassioned delivery of "Tacea la notte," with its lively and brilliant "cabaletta" (so happily opposed to the first movement), being, as usual, enthusiastically applauded. M. Gassier was the Ferrando.

In the course of the evening, Signor Verdi's "Exhibition Cantata" was given for the fourth time with the same success—Mlle. Titiens undertaking the solos, and the principal singers in the company evincing their respect for the popular Italian composer by lending their powerful aid to the chorus.

On Tuesday the *Trovatore* and the "Exhibition Cantata" were repeated. On Thursday *Semiramide* was given, with the Sisters Marchisio. To-night the *Huguenots*, for the *rentree* of Sig. Giuglini, happily recovered from his illness.

ROYAL ITALIAN OPERA.

THE *Huguenots* has been an unfailing attraction at this theatre ever since it was first produced in 1848; and no wonder, for, to say nothing of its absorbing interest as a drama and its picturesque variety as a mere spectacle, it contains, perhaps, the grandest and most original music which Meyerbeer has written. The fourth act (the third as presented at Covent Garden, where the first and second are not, as in Paris, separated by the descent of the curtain) will always rank, not only among the masterpieces of its composer, but among the triumphs of the lyric art in its most intimate connection with the theatre. A great deal has been talked and written about Spontini, still more about Gluck; but in the *Huguenots* and one or two other operas, Meyerbeer has combined the systems of these remarkable men and carried them out with an elaborate perfection of detail of which the originators can hardly have entertained a conception. That Meyerbeer, in shuffling up Gluck with Spontini to answer his purpose, has added rich materials exclusively of his own invention, is unquestionable. The declamatory recitative and changeful orchestral under-current of the Bohemian of the 18th century and the elaborate pomp and studied magniloquence of the Roman of the 19th—characteristics to which we are indebted on the one hand for *Alceste*, *Orphée*, *Armide* and the two *Iphigenies*, and on the other for the *Vestale*, *Olympie* and *Fernand Cortez*—were not enough, even united, to satisfy the eager longing for "effect," or to realise the vast and comprehensive ideas of this man of universal means and appliances, this polyglot to whom all the varieties of musical speech are indispensable. After successively studying with Volger, competing with Weber, and imitating (the Italian, not the French) Rossini, Meyerbeer terminated the first important stage of his career with *Il Crociato in Egitto*, the European fame of which, instead of urging him to proceed in the same direction,

seems, for a time, to have arrested his progress. From 1825, when *Il Crociato* was produced at Venice, to 1831, when *Robert le Diable* was brought out in Paris, he gave nothing to the world. During the interim, however, he had adopted the conclusion that to rival Rossini in Rossini's own inimitable manner was a vain hope; and, moreover, had learned to believe himself capable of something better than slavishly following in the footprints of another. While his previous operas had been composed with singular rapidity, his first grand work for the French "Académie" was the result of years of unremitting labour. To this new impulse in Meyerbeer, and to the wholly opposite view he now took of his mission as an artist, we owe *Robert le Diable*, which, while his Italian operas (*Il Crociato* excepted) are comparatively worn, has retained its primitive freshness for thirty years—a sure sign that what is artificial cannot outlive the hour, while what is genuine and natural is imperishable. Five years after *Robert* came the *Huguenots* (March, 1836); and thirteen years after the *Huguenots* (April 1849), the *Prophète*. In these the genius of the composer may be said to have culminated. After the extraordinary success of the *Prophète* (satiated, perhaps, with the splendour of the "Académie"), he devoted his attention to the Opéra Comique, where, within three years of each other, he produced *L'Etoile du Nord* and *Le Pardon de Ploërmel* (*Dinorah*). The *Africaine* has yet to tell its tale. Meanwhile, up to the present moment, in the general opinion of those most capable of judging, the *Huguenots*, taken as a whole, is undoubtedly the masterpiece of Meyerbeer; and that it stands highest in favour with the patrons of the Royal Italian Opera may be concluded from the frequency of its appearance in the bills and from the crowded audiences that invariably attend its performance.

On Saturday night the house was thronged in every part. There was a new Valentine, but in every other important instance the cast was identical with that of 1861. With such a Raoul de Nangis as Sig. Mario—who, on one occasion at the Royal Italian Opera, is said to have extorted from Meyerbeer the involuntary confession that then, for the first time, he had witnessed the realisation of his "dream" of a chivalric Huguenot—one of the first conditions of an ideal performance is fulfilled. True, that on Saturday night the admirable tenor was not (to employ the conventional language) "in such good voice" as could have been desired, which chiefly made itself apparent in the septet of the duel-scene and at the termination of the grand duet with Valentine after the "Benediction of the Swords," but everywhere else Sig. Mario was irreproachable; and in this very duet his acting was as natural, forcible, and picturesque as his singing was eloquent and expressive. Nothing could be more graceful, nothing more unaffected, than his delivery of the romance where Raoul describes his first meeting with Valentine—in which, by the way, the difficult *obbligato* accompaniment for the viola was played to perfection by Mr. Doyle, first tenor in Mr. Costa's magnificent orchestra. The new Valentine must not be summarily judged. Mlle. Antonetta Fricci (of whom we never heard till now) is by no means an ordinary singer, by no means an ordinary actress; nor, on the other hand, did her performance justify the assumption that in either capacity her merit is entitled to rank under the denomination of *extraordinary*. For a romantic impersonation of Valentine (one of the most romantic of heroines) her physical conformation in some measure disqualifies her. She has, nevertheless, a voice of agreeable quality and considerable power; and her singing, always earnest, if occasionally exaggerated in style and faulty in execution, would be still more expressive if she could divest herself of that fatal *vibrato*, which is the Nemesis of so many dramatic vocalists of the present era. To state that in the great scenes Mlle. Fricci came up to what the patrons of the Royal Italian Opera have been taught by her predecessors to anticipate, would be to exceed the truth. Nevertheless, the duet with Marcel (in the scene of the *Pré aux Clercs*), and that with Raoul, when the plot against the Huguenots has been overheard, revealed a talent so much above the average, that the audience (always considerably indulgent towards new aspirants) applauded her with warmth and unanimity. How much was due to the intense interest of the dramatic situation, to the superlative acting of Sig. Mario, and last, not least, to the music of M. Meyerbeer, in the last and noblest of these duets, we leave to the imagination of our readers, content to record the fact that the fall of the curtain was the signal for enthusiastic and long-continued plaudits, and that both Valentine and Raoul were compelled to reappear before the footlights. The Marcel of M. Zelger, the St. Bris of M. Faure, the Nevers of Sig. Tagliafico, the Urbain of Mad. Nantier-Didier, and the Marguerite of Mad. Miolan-Carvalho (in some respects another Cinti Damoreau), are so well known to the musical public, that in stating they were all they have ever been—finished individual portraiture in the making-up of a varied and imposing *tableau*—we have said enough. The orchestra was admirable throughout; and so—with the single exception of the quarrel between the Catholics and Huguenots, in the scene of the *Pré aux Clercs* (which would lose nothing by a "special" rehearsal)—was

the chorus. The performance, indeed, on the whole, was worthy the reputation of a theatre which, in the getting-up of such gorgeous operatic "spectacles," is unrivalled in Europe.

On Monday the *Traviata* was played for the first time this season — Violetta, Mlle. Patti; Alfredo, Sig. Gardoni; and Germont, Sig. Delle Sedie. Mlle. Patti achieved a brilliant triumph; and (as is invariably the case when she performs) the house was crammed to the ceiling. On Tuesday the *Huguenots* (second time); on Thursday *Guillaume Tell*; and on Friday (last night) *Don Giovanni*. To-night *Lucia* — for Mlle. Patti and Herr Wachtel, a new German tenor.

Concerts.

SACRED HARMONIC SOCIETY.

HANDEL's oratorio of *Samson* was given on Friday night in Exeter Hall before a crowded audience. The performance was one of the very grandest we remember; the choruses — more especially "Fixed in His everlasting seat," and "Let their celestial concerts" — were throughout splendid; the solo recitatives, airs, &c. (the singers being Miss Parepa, Mad. Sainton-Dolby, Messrs. Evans, L.W. Thomas, Weiss, and Sims Reeves), were never more carefully and admirably given; and two pieces — the duet, "Go, baffled coward!" (Messrs. Sims Reeves and Weiss), and the air, "Let the bright Seraphim" (Miss Parepa — trumpet, Mr. T. Harper) — being encored with rapture, were repeated. Mr. Costa conducted. As a selection from this oratorio is to form part of the programme on the second day of the Handel Festival (which will also include a new and interesting feature, in the shape of some secular pieces from *Acis and Galatea*, &c.), the advantage of its having been recently practised, and to such good purpose, by the members of the Sacred Harmonic Society, whose cooperation is of the utmost importance to the general effect, must be evident.

MRS. ANDERSON'S CONCERT.—The "Farewell" of one who during a long succession of years has held an eminent position, and maintained it with credit alike to herself and to her art, is naturally an event of interest. No wonder, therefore, that a brilliant audience was attracted yesterday (Friday) afternoon to Her Majesty's Theatre, at the last public concert of Mrs. Anderson, pianist to Her Majesty and instructor to the Royal Princesses. An accomplished pianist at a time when foreign players almost exclusively bore away the palm, Mrs. Anderson at the actual moment is in the full enjoyment of her powers, and, indeed, plays so well that it cannot be otherwise than a pleasure to listen to her. The classical taste for which she has ever been distinguished was shown on the present occasion in the selection of music for the final exhibition of her talent. No happier choice could have been made than the first movement of Mozart's *Concerto* and the brilliant *Rondo* of Hummel. Although in the works of other great masters — Beethoven, Mendelssohn, and the rest — Mrs. Anderson has repeatedly earned laurels, Mozart and Hummel have been her especial favourites, Hummel, perhaps, the chiefest favourite of all. She enters thoroughly into the spirit of their compositions, and executes them with a purity that, even apart from the vigour that accompanies it, would be a strong attraction. In both performances yesterday her success was as gratifying as her warmest friends and admirers could have wished. After Mozart's *Concerto* she was recalled once, after the *Rondo* of Hummel twice, in both eliciting hearty and unanimous applause.

Mrs. Anderson's concerts have been always rich in excellence and variety, and at her "Farewell" this agreeable rule was not likely to be infringed. In a word, the programme was more than usually comprehensive — so much so, indeed, that to give a detailed description of it is out of the question. There were upwards of thirty pieces, even allowing for one or two omitted. Most of the principal singers of Her Majesty's Theatre were engaged, together with the band and chorus, under the direction of Signor Arditi. Among the most remarkable features were Signor Verdi's *Cantata* for the International Exhibition, in which Mlle. Titiens sang the solo, and a chorus, nearly 250 in number, took part; a selection from Rossini's *Stabat Mater*, the most striking points being the duet, "Quis est homo" (Miles. Titiens and Trebelli), and the "Inflammatus" solo (Mlle. Titiens); one of Beethoven's two "Romances," for violin, with accompaniments, performed as no other than Herr Joachim could have performed it; a *fantasia* for violoncello, the violoncellist being Signor Piatti, whose equal is yet to be found; and the capital "*brindisi*" from Signor Verdi's *Macbeth* (an opera which both our Italian Theatres persist in ignoring), sung with such spirit by Mlle. Guerabell as to elicit an encore. The

only other encore was obtained in "La donna è mobile," by Signor Naudin, the new tenor — or rather not exactly new, inasmuch as he was one of the countless importations of Mr. E. T. Smith when Drury Lane was an Italian Opera-house under his management. If Signor Naudin succeeds as well to-night in the *Trovatore* as he did yesterday in the *romanza* from *Luisa Miller* and the well-known air from *Rigoletto*, he may prove a valuable addition to the strength of Mr. Mapleson's "troop." Mlle. Trebelli gave a polka and variations (Alarz) with delightful fluency; Signors Bettini, Zucchini, and Gassier, the comic trio, "Pappataci" (*Italiana in Algier*), which afforded considerable diversion; one of Bishop's finest gées was allotted to Miss A. Thomson, Mrs. Merest (late Miss Maria B. Hawes), and Mr. Beale; Signor Armandi sang "Fra poco;" Signor Giraldoni a romance from *Maria di Rudens* (Donizetti); Signors Bettini and Gassier "All' idea di quel metallo;" Signor Zucchini a *bufo* air from *La Cenerentola*; Mr. Tennant a graceful song from Mr. Howard Glover's *Once too Often* ("A 'young and artless maiden"); Mr. Santley a romance from the *Puritan's Daughter* ("Bliss for ever past"); and Miss Parepa an air from the *Amber Witch*. Mlle. Michal, Signor Bettini, Mad. Lemaire, also, each contributed something, solo or concerted; and — but just now we pleaded the impracticability of describing so long and varied an entertainment in detail, and so must end by saying that the concert was to conclude with the overture composed by M. Auber for the International Exhibition, which we cannot but think should have been awarded a more conspicuous place.—*Times*, Saturday, May 31.

MAD. GOLDSCHMIDT-LIND'S CONCERTS.—The third and last of Mad. Goldschmidt-Lind's concerts took place on Wednesday evening, when (in spite of the "Derby") Exeter Hall, as on the previous occasions, was crammed to suffocation. The oratorio was *Elijah*. About Mad. Goldschmidt's singing in this grand work of the most illustrious composer of sacred music since the period of Handel and Bach, there is nothing to add to or subtract from what was advanced on a recent occasion. It is, in a word, a performance in which intelligent perception and artistic delivery go hand in hand; and even where — as in "Hear ye, Israel," and most especially its trying sequel, "Be not afraid" — the physical means are scarcely equal to the perfect embodiment of the intellectual idea, the earnest aspiration of the gifted songstress enlists in so powerful a manner the sympathies of her hearers that the more or less vigorous enunciation of the notes set down becomes altogether a secondary consideration. This time, as before, Mad. Goldschmidt's most striking display was in the solo part of "Holy, Holy!" which has certainly found no such declamation as hers since the oratorio was originally produced. Miss Palmer was intrusted with the contralto recitatives and airs; Misses Susannah Cole and Eyles (to whom fell the duet "Zion spreadeth her hands for aid"), Messrs. Walker, Distin, and Lawler, with subordinate passages. Mr. Weiss, who brings a weight and gravity to the music of *Elijah* which have long identified him in the public mind with the part, and Mr. Sims Reeves, whose "If with all your hearts," and "Then shall the righteous shine forth," would have delighted Mendelssohn himself, could he have heard them, were the other principal singers. The unaccompanied trio, "Lift thine eyes" (Mad. Goldschmidt, Misses S. Cole and Palmer), was encored, and the unanimous plaudits that followed "Then shall the righteous," might have been construed by Mr. Reeves into a similar compliment. From this point to the end the performance was heard under singular disadvantage. At the concerts of the Sacred Harmonic Society the audience does not begin to retreat until the last chorus; but on the present occasion, had it not been for the powerful attraction of "Then shall the righteous," the hall would, in all probability, have been comparatively deserted very shortly after "Holy, Holy!" Herr Otto Goldschmidt directed the performance with his accustomed discretion. The orchestra and chorus were both numerous and efficient — on a scale of completeness, indeed, worthy so interesting an occasion. The profits of the concert are destined for the funds of the Royal Society of Musicians and the Society of Female Musicians.

MR. W. G. CUSINS gave a really "grand" concert on Thursday evening at St. James's Hall. A strong and thoroughly efficient instrumental force was selected from the Philharmonic and Crystal Palace bands and Her Majesty's private band, and the chorus numbered about one hundred. The programme was at once rich and varied, and comprised, besides vocal pieces, Professor Bennett's "Exhibition Ode," Auber's "Exhibition Overture," Beethoven's Overture to *King Stephen*, the same composer's Grand *Concerto Concertante* in C major (Op. 56), for pianoforte, violin, and violoncello, with orchestral accompaniments, Weber's *Pianoforte Concerto* in E flat, a *Violoncello Sonata* by Boccherini, solos on the violin, and MS. Overture to *King Lear*, by Mr. W. G. Cusins. The Ode of Professor Bennett was conducted by the composer, who was received with acclamations on his taking his position at the desk. The performance was good, if not perfect, and

seemed at any rate to satisfy all present,—the enthusiasm with which it was greeted being as unanimous as it was genuine. The *Concerto Concertante* was quite a novelty. Mr. Cusins is entitled to unqualified praise for his revival of this fresh and vigorous work. It is in every respect worthy the giant of the orchestra. The execution of the solo parts by Mr. Cusins, Herr Joachim, and Sig. Piatti, was irreproachable. Mr. Cusins played Weber's concerto with great facility and neatness, and was applauded "to the echo." Boccherini's Sonata was wonderfully played by Sig. Piatti, and Bach's Prelude (with orchestra), prefaced by one of Kreutzer's *Andantes*, was another triumph for Herr Joachim. Both created a veritable enthusiasm. Mr. Cusins's Overture, a work full of thought, gives real promise, and will no doubt lead to even greater achievements. Mr. Cusins also contributed two part-songs. With these we were thoroughly pleased, more especially with the second, "When twilight dews are falling soft," which has a slightly Mendelssohnian flavour about it. Both were capably sung by the Orpheus Glee Union. The vocalists were Mad. Lemmens-Sherrington, Mad. Guerrabella, Mr. Sims Reeves and Mr. Santley. The first-named lady sang an air from Gounod's *Faust*, and the "Shadow Song" from *Dinorah*, winning tumultuous applause in both, and singing them in her most brilliant manner. Mad. Guerrabella was encored in the *brindisi* "Si colni il calice," from Verdi's *Macbeth*, which may be termed the fair artist's *cheval de bataille*, as she is singing it everywhere with unequivocal success. Mad. Guerrabella also sang the duet (or a part of the duet) "Deh non parlare," from *Rigoletto*, with Mr. Santley. Mr. Sims Reeves gave the scene from the *Freischütz* magnificently, and was cheered by the whole audience and recalled to the platform. After Mr. George Lake's quaint and beautiful ballad, "Summer is sweet," the audience would not be content with a return to the orchestra, but made the great tenor repeat it. Mr. Santley sang "A lowly Peasant girl" from the *Lily of Killarney*, and a new song composed by Mr. W. G. Cusins, called "The Angel Guide," both like a thorough artist, who knows how to husband his means as well as exhibit them. Mr. Cusins shared the post of conductor with Professor Bennett. The last piece in the programme was Auber's "Exhibition Overture," which every time we hear it we like better, and which, late as it came on the present occasion, was played with the utmost precision under the direction of Mr. Cusins, and applauded by the whole audience. We should have added that the duties of pianoforte accompanist fell to Mr. Harold Thomas, who fulfilled them admirably.

MONDAY POPULAR CONCERTS.—At the concert on Monday the opening quartet—Beethoven's in A major, Op. 18 (No. 5)—introduced, as first violin, Herr Laub, a player who long since achieved a reputation in England, and, although some ten years have elapsed since his appearance among us, is likely to retain a foremost place among *virtuosi*. Apparently somewhat nervous over the first movement, Herr Laub gradually warmed to his work, and the *Andante cantabile*, with its charming variations, fairly set at rest any question that might have arisen in the minds of those who listened to him for the first time. The applause which followed the final movement was as unanimous as it was well deserved. Subsequently, in the Sonata-duet by Beethoven in A minor (given for the first time here), Herr Laub incontestably asserted his position, and, in conjunction with Herr Pauer, again earned a most legitimate success. A lengthy pianoforte fantasia by Hummel, in E flat (Op. 18), containing some charming features (to wit, the *allegro con fuoco* and *largo* with *presto finale*), was listened to attentively throughout, and Herr Pauer recalled. The Boccherini Sonata (in E flat), for violoncello, was a treat of the highest order, and never did Sig. Piatti more triumphantly vindicate his claim as first of living violoncellists than upon this occasion. All that wonderful command of the instrument, perfect manipulation, power and sweetness of tone—in short, everything that has been so often averred of Sig. Piatti—was exhibited to the utmost perfection, producing a commensurate effect upon the audience, upon whom the delicate accompaniment-playing of Mr. Benedict was not lost. Mr. Sims Reeves's singing of Beethoven's "Adelaida" was marked by all the tenderness and variety of expression, which invariably distinguishes his performance of that most exquisite of love-songs, and a strong desire to hear it again was met by the great tenor's reappearing to bow his acknowledgments. A new song by Mr. George Lake, "Summer is sweet" (with which Mr. Reeves has made a great success in the provinces), was heard for the first time, and elicited a spontaneous encore not to be resisted—a compliment quite as much due to the really intrinsic beauty of the song as to the thoroughly artistic and expressive manner in which it was sung. Miss Banks's sympathetic voice did good service in Mr. Henry Smart's "Dawn, gentle flower," and Mr. Sullivan's "Where the bee sucks."

MISS LOUISA BARNARD'S CONCERT.—Miss Louisa Barnard, a pupil of Henri Herz, and Laureate of the Conservatoire of Paris, gave an

evening concert at Willis's Rooms, on Saturday, the 31st ult., and, by her correct and elegant playing, achieved a flattering success. Miss Barnard has not been idle since her *début* last year, which was favourably noticed in our columns; she has gained in tone and confidence, and her rendering of Mozart's trio in E major, in conjunction with Herrn Deichmann and Lidel, introduced her again, with great credit, to an English audience. The solos selected by the fair *bénéficiaire* for the display of her powers of execution and characteristic expression were Ravina's *L'Invocation*, a mazurka by Georges Pfeiffer, and the more welcome *Spinnlied* of Mendelssohn, in which last she was encored. Her performance of the variations by Herz on airs from *La Favorita* might have gained a similar distinction, had it not terminated the programme. Herr Deichmann and Herr Lidel contributed solos, and Mad. Lemmens-Sherrington's charming singing of Adam's "Ah! vous dirai-je?" demanded and obtained a unanimous encore. Miss Robertine Henderson was also called upon to repeat "Sombre forêt," but bowed to the audience instead. In Ardit's "Il Bacio," however, this promising young vocalist accepted the encore which followed by substituting the "Skylark" of Benedict. The other singers were Miss Augusta Thomson and Mr. Allan Irving, who were much applauded. The entire concert was conducted by Herr Wilhelm Ganz with his accustomed care and skill.

Mrs. MEREST'S THIRD SOIREE took place at the lady's residence, Adelphi Terrace, Strand, on Friday, the 30th ult. With the exception of a fantasia on the flute played by Herr Behm, and a solo on the cittern by Mr. R. Blagrove, the selection was entirely vocal. Mrs. Merest's contributions comprised the air from Méhul's *Joseph*, "Ere infancy's bud;" her own ballads, "I'll speak of thee," and "The chain is broke that bound me;" duet, also her own composition, "When we two parted," with Mad. Weiss; duet, "Si la stanchezza," from the *Trovatore*, with Herr Reichardt; Handel's song, "Lascio ch'io pianza;" besides taking part in glee, &c. Mrs. Merest has a legitimate contralto voice, and few singers can give greater effect to songs which require depth and volume of tone. Her best achievements were the fine song of Handel and the hardly less fine air from *Joseph*, both of which were given with irreproachable taste and expression. The other vocalists were Mad. Weiss, Miss Millar, Messrs. Seymour, Smith, Dyson, Carter, Whitehouse, Distin, and Herr Reichardt. Herr Reichardt was encored in his own already very popular "Cradle Song." Mr. Turle and Herr Emile Berger conducted.

M. JAMES LEA SUMMERS, the well-known blind pianist, gave a second evening concert on Friday, May 30, at St. James's Hall. The "Sisters Marchisio" had been announced, but Mlle. Carlotta was unable to appear from indisposition, and so the contralto had to do duty for the two. The instrumental selection was unimpeachable. Mr. Summers played Woelfl's *Ne plus Ultra* sonata, Beethoven's sonata for pianoforte and violin, in F (Op. 23), and *andante* and *rondo* for piano and violin, from his own pen, both with Herr Joachim. The sonata of Woelfl was an ambitious attempt, but was successfully accomplished despite its great difficulties. With such a cooperator as Herr Joachim, it will readily be concluded that the two duets for pianoforte and violin were masterly performances, and received with distinguished favour. Herr Joachim played Ernst's "Elegie," and it would be difficult to say whether he surprised or delighted his hearers most. Besides Mlle. Barbara Marchisio, who gave two of her favourite solos with marked effect, Herr Reichardt and Sig. Coselli sang, the German tenor being encored in two songs, his own "Cradle Song" and a new ballad by Mr. Summers, called "Come, dear one, back to me," a charming and well-written composition. Conductors—Sig. Li Calsi and Mr. George Lake.

Mlle. VALENTIN'S CONCERT.—The annual concert of Mlle. Caroline Valentini took place on Monday afternoon in the Hanover Square Rooms, which were crowded with a brilliant and fashionable company. As usual, the lady's own contributions to her programme embraced a variety of styles. A trio by Haydn (No. 1, G) for pianoforte, violin, and violoncello, a solo sonata by Beethoven, an impromptu by Chopin, a movement (*presto*) from the *Harpsichord Lessons* of Scarlatti, a *caprice* (*La Danse des Sylphes*) by Fumagalli, and a *Tarantella* (the last movement of the Sonata in E minor—Op. 70) by Weber, in different degrees tested her executive powers; and in each particular instance she enlisted the sympathies and satisfied the taste of her audience. To attempt the performance in public of such a sonata as that of Beethoven in E major, Op. 109, augured no common ambition. We are nevertheless of opinion that Mlle. Valentini would cause herself less anxiety and afford her admirers more gratification in pieces of a less elaborate complexion. The *succès d'estime* which she achieved in this, compared with the sensation she created in the other specimens of her skill, was scarcely an adequate recompense for the vast amount of labour she must have spent in accommodating her fingers to so difficult a sonata. In the trio—which "went" with

great spirit — Mlle. Valentin enjoyed the invaluable cooperation of those eminent performers, MM. Sainton (violin) and Paque (violoncello), each of whom subsequently enriched the concert with a solo. The vocal music was wealthy in attractions. The fine *contralto* voice of Miss Lascelles was heard to advantage in an air by Mozart, and a duet by Mercadante, in which last she was associated with Miss Banks, who, later in the concert, obtained well-merited encore for her artistic rendering of Mr. Arthur Sullivan's "Where the bee sucks," from the music of Shakespeare's *Tempest*. Mad. Nita Norrie gave a ballad by Vincent Wallace with charmingly unaffected expression; and Mlle. Elvira Behrens was much admired in two of the *Lieder* of her country (by Dessauer and Schubert). Best of all, however, was the incomparable "Love in her eyes sits playing," from Handel's *Aeolus and Galatea*, to which Mr. Perren imparted a warmth of sentiment that showed how thoroughly he entered into the spirit of this exquisite music. In M. Ascher's graceful and popular romance called "Alice" Mr. Perren was not less successful. The accompanists were Herr Wilhelm Ganz and Mr. George Lake. Mr. Lake, by the bye, is a "Benedict" in his way—which means that he carries the art of accompaniment to a high degree of perfection.

HANOVER SQUARE ROOMS.—A concert in aid of the Band Fund of the 48th Middlesex Rifle Volunteers (the Havelock) was given on Thursday evening, the 29th ult., under distinguished patronage. The vocalists were Mlle. Parepa, Mlle. Georgi, Mad. Laura Baxter, Mr. George Perren, Mr. Lawler, Mr. Ramsden, and Mr. George Buckland; instrumentalists, Mr. H. Cooper (violin), Mr. Grattan Cooke (oboe), and Mr. Kiallmark (pianoforte). The room was very full, and the audience more than usually excited, as may be surmised. There were two encores — more might have been accepted — Mr. George Buckland in Mr. Lover's quaint song, "Fatherland," and Mlle. Parepa in the "Laughing Song" from *Manon Lescaut*. The duet, "Quis est homo," from Rossini's *Stabat Mater*, sung by Mlle. Parepa and Mad. Laura Baxter, and M. Ascher's pretty romance, "Alice, where art thou?" were vociferously applauded, as was a new waltz, called "Contentezza," sung by Mlle. Georgi, and written expressly for her by Signor Fiori. Mr. Kiallmark performed Thalberg's fantasia on "God save the Queen" and "Rule Britannia.

ROYAL ACADEMY OF MUSIC.—The second concert of the season by the students was given in the Hanover Square Rooms on Saturday, May 24, and attracted a large concourse of the friends of the Institution. The first part consisted of a selection from Mozart's *Idomeneo*, the solo parts by Misses Robertine Henderson, Armitage, Taylor, Flewitt, and Mr. Wallace Wells. Miss Henderson especially distinguished herself. The overture was well played by the band under the direction of Mr. Lucas, and the *Marcia Funèbre* still better. The second part included three MS. contributions from the students, viz. Overture by Mr. S. Weekes; song, "The Daisy," by Mr. H. R. Eyres; and song, "Spring," by Miss A. Zimmermann (King's Scholar). Mr. Eyres's song, given with good voice and excellent taste by Miss Robertine Henderson, was liberally applauded. The other vocal performances, more or less praiseworthy, were the scene, "Si lo sento," from Spohr's *Faust*; the aria, "Colla stagion novella," from Mr. Henry Leslie's *Holyrood*, by Mr. Wallace Wells; the grand aria, "Possenti numi," from the *Zauberflöte*, by Mr. Rudkin; the cavatina from the *Huguenots*, "Nobil Signor," by Miss E. B. Hall; the air, "Though clouds by tempests may be driven;" and chorus, "Now tramp o'er moss and fell," solo by Miss Henderson. An instrumental performance varied the second part, Moscheles's pianoforte fantasia, "Recollections of Ireland," executed with neatness and correctness by Miss Isabella Thomson.

A Chamber Concert took place at the Rooms of the Institution, in Tenterden Street, on Saturday evening, the vocalists being Misses Armitage and Flewitt and Mr. Wallace Wells; instrumentalists, Mr. J. R. Radcliff (flute), Misses Augusta Ball and Madalena Cronin, Messrs. J. Hill (King's Scholar) and T. W. Walstein (pianoforte). Mozart's Sonata in F, for two performers on one pianoforte, was the gem of the concert, and was capitally played by Miss Madalena Cronin and Mr. Walstein. Mendelssohn's *caprice* in F sharp minor, for the pianoforte, was also a creditable performance by Mr. J. Hill.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—The first *conversazione* of the season took place at the Gallery of the Society of British Artists, Suffolk Street, on Wednesday evening, May 21. A large assembly was present, who seemed thoroughly to enjoy the very admirable musical feast prepared for them. The vocalists were Mlle. Titiens, Miss Susanna Cole, Mad. Gilbert, Mad. Lemaire, Miss Anna Whitty, Miss Bellingham, Miss Louisa van Noorden, Mr. Sweeting, and Herr Reichardt; the instrumentalists, Miss Cecilia Summerhayes (pianoforte), Mr. Svensden (flute), and Messrs. Alfred and Henry Holmes (violin). In "Casta Diva," Mlle. Titiens enraptured her hearers, and

was compelled to return to the platform; and Miss Anna Whitty obtained a decided *bis* (not *hiss*) in "Non più mesta." Herr Reichardt, too, was made to repeat his "Cradle Song," which has now become one of the popularities of the day. Mr. Benedict and Mr. Alfred Gilbert accompanied on the pianoforte.

MR. W. H. WARREN, organist of Carlisle Chapel (pupil of Mr. F. Scotson Clark), gave an evening concert recently at the Assembly Rooms, Kennington, at which a number of madrigals, part-songs, glees and solos were executed by Mrs. Harriette Lee, Miss Rose Hersee, the Misses Jennie Cox, Annie Melville, Rosina Houghton and Catherine A. Thomson; Messrs. George Tedder, Conway Cox, Viotti Cooper, and a choir selected from the London Societies. Mr. F. Scotson Clark performed several pieces on the pianoforte and harmonium, and M. Emile Berger accompanied the vocal music.

BACH'S PASSIONS-MUSIK.

(From the *Saturday Review*.)

PROFESSOR BENNETT was fortunate in securing so able a set of professional performers to aid his enthusiastic band of volunteers; but it is chiefly to Mr. Sims Reeves that the success of the performance was owing. It is not, indeed, too much to say that, in the opinion of all the connoisseurs who were present, the great tenor added more to his reputation by his wonderful declamation of the narrative than by any other single achievement within our recollection. The difficulty of the intervals and the variety and frequency of the recitatives, all of which were sung with the greatest correctness, cannot but have occasioned Mr. Sims Reeves a vast amount of study; and it is in the highest degree creditable to a great public singer, who can command such large sums for singing three or four simple songs in one evening, to devote himself to what most artists would think the ungrateful and unrewarding task of interpreting a long string of cramp recitatives. We have seldom, if ever, heard anything finer than his delivery of many portions of the text of St. Matthew. In the account of St. Peter's denial of Christ he infused such expression into the words "And he went out and wept bitterly," that it was only his own good sense which stood in the way of an encore. The accompanied recitative, "O grief! now pants his agonising heart," followed by the song, "With Jesus I will watch and pray," in which the chorus takes up the refrain, "Then fare thee well, each darling sin," was admirable.

Of the accompanied airs and recitatives the greatest share falls to the *contralto*, on this occasion Mad. Sainton-Dolby, who sang throughout the evening with a musician-like feeling and a devotional expressiveness which cannot be too highly admired. The soprano has a song and recitative in each part, which Miss Banks gave in a way which left nothing whatever to be desired. Mr. Weiss was the bass, and sang his difficult and responsible part with a breadth and dignity which showed how fully he appreciated his task.

A few words must be devoted to the solo instrumentalists, for they play a very prominent part in the work. Two flutes and two violas are called into frequent requisition in the accompaniments of the airs, in which they have parts of considerable complexity, requiring both care and skill for their effective performance. Seeing that both our great orchestras were engaged at the Opera-houses, Professor Bennett was lucky to be able to get such efficient soloists as Messrs. Rockstro and Card (flutes), and Messrs. R. Blagrove and Baetens (violas). M. Lavigne, whose splendid oboe-playing is so well known, also distinguished himself frequently during the evening, and particularly in the soprano air, "Jesus, Saviour, I am thine," which Miss Banks gave with admirable taste and purity. Mr. Cooper played the violin obbligato to the bass air, "Have mercy upon me, O Lord." Mr. E. J. Hopkins presided at the organ—a very important feature in the performance—and in such hands it is almost needless to state that it was throughout most effective. The pianoforte accompaniments to the narrative recitatives* were played by Mr. Lindsay Sloper, as only a genuine and conscientious musician like him could play them.

Altogether, the performance was one of the most interesting and important musical events which have taken place in London for some time.

STUTTGART.—Herr Abert's new opera, *König Enzio*, has been produced and favourably received. The composer was called on after the second act, and at the fall of the curtain.

* A very judicious innovation.—ED. M.W.

S. T. JAMES'S HALL.
MONDAY POPULAR CONCERTS.

EIGHTY-SEVENTH CONCERT, ON MONDAY
Evening, June 16, 1862. PROGRAMME.

PART I.—Quartet, in B flat major, Op. 121, for Two Violins, Viola, and Violoncello, MM. LALIB, BERNARD, SCHNEIDER, and DAVIDOFF (Beethoven). Song, "The mighty trees bend," Mme. FLORENCE LANCIA (Schubert). Song, Mr. SIMS REEVES. Sonata, in D major, for Pianoforte solo (No. 21 of Mr. Hallé's edition). Mr. CHARLES HALLE (Mozart).

PART II.—Violin Solo, Herr LAUB. Song, Mr. SIMS REEVES. Song, Mme. FLORENCE LANCIA. Torna con Variazione, in D major, Mr. CHARLES HALLE and M. DAVIDOFF (Mendelssohn).

Conductor, Mr. BENEDICT. To commence at Eight o'clock precisely.

NOTICE.—It is respectfully suggested that such persons as are not desirous of remaining till the end of the performance can leave either before the commencement of the last instrumental piece, or between any two of the movements, so that those who wish to hear the whole may do so without interruption.

Between the last vocal piece and the Sonata for Violoncello and Pianoforte, an interval of Five Minutes will be allowed. The Concert will finish before half Past Ten o'clock.

N.B. The Programme of every Concert will henceforward include a detailed analysis, with Illustrations in musical type, of the Sonata for Pianoforte alone, at the end of Part I.

Stalls, 5s.; Balcony, 3s.; Admission, 1s.

A few Soft Stalls, near the Piano, 10s. 6d.

Tickets to be had of MR. AUSTIN, at the Hall, 28 Piccadilly; MESSRS. CHAPPELL & CO., 58 New Bond Street; and the principal Music-sellers.

M R. CHARLES HALLE'S BEETHOVEN RECITALS, at St. James's Hall.—The **FOURTH RECITAL** will take place on Friday, June 13, at Three o'clock.

Mr. HALLE will play the Sonatas, op. 27, Nos. 1 and 2; Grand Sonata, op. 28 (Pastoral), and the Grand Sonata in G major, op. 31.

Accompanist—Mr. HAROLD THOMAS.

Sofa Stalls, 10s. 6d.; Balcony, 7s.; Unreserved Seats, 3s.

Tickets at Chappell & Co.'s, 58 New Bond Street; Cramer & Co.'s, Regent Street; Keith, Prowse, & Co.'s, 48 Cheapside; and at Austin's, 28 Piccadilly.

BIRTH.

On Monday, the 2nd inst., at No. 26 Upper Wimpole Street, Cavendish Square, Mrs. J. W. Davison, of a son.

NOTICES.

To ADVERTISERS.—Advertisers are informed, that for the future the Advertising Agency of THE MUSICAL WORLD is established at the Magazine of MESSRS. DUNCAN DAVISON & CO., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements can be received as late as Three o'clock P.M., on Fridays—but not later. Payment on delivery.

TERMS { Two lines and under ... 2s. 6d.
Every additional 10 words ... 6d.

To PUBLISHERS AND COMPOSERS.—All Music for Review in THE MUSICAL WORLD must henceforth be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & CO., 244 Regent Street. A List of every Piece sent for Review will appear on the Saturday following in THE MUSICAL WORLD.

To CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

The Musical World.

LONDON: SATURDAY, JUNE 7, 1862.

ONE of the oldest musicians in the Prussian capital died on the 10th ultimo—Friedrich Wilhelm Telle. He was born on September 9, 1798, at Berlin, where his father, Constantin Telle, Royal Ballet-master, resided. At a very early age he manifested a great partiality for music, and was placed, in consequence, under the most celebrated masters; Herr Franz Lauskd, who taught no less a person than Meyerbeer, giving him lessons on the piano, and Herr Augustin Gürlich being his instructor in the theory of the art. As far back as 1816 he made his public appearance as a pianist, in the city of his birth. He proceeded, the same year, to Paris, for the purpose of completing his musical education

under Cherubini. In the year 1820, two of his works were produced at the Royal Opera House, Berlin, namely, a comic one-act ballet, entitled *Die Müller*, on January 12, and the two-act musical piece, *Das Schützertest*, on August 15. In the year 1823 he entered the Berlin Singakademie, Zelter inserting his name in the list of the Society as "Wilhelm Tell," either by mistake, or as a joke—we cannot say which. On the completion of the Königstädtisches Theatre, in 1824, Telle was appointed second musical director, but accepted a similar post at the Stadttheater, Magdeburg, in 1825. Thence he proceeded, still in the same capacity, to the theatre in Aix-la-Chapelle, then under the management of Herr Bethmann. The latter was succeeded by Herr Röckel, the first person who ever took a German operatic company to Paris, where Telle conducted *Der Freischütz*. The tenor on the occasion was Herr Haitzinger, who, thinking, doubtless, that Weber had not done enough for Max, introduced an air by Bellini into the last act. Verily, Herr Haitzinger must have been an artist of exceedingly delicate taste and nice appreciation! In 1843, Telle accepted the situation of musical director at the Stadttheater, Kiel. He remained in that town till 1845, when he returned to his native place, Berlin, and resided there till his death.

Telle composed several masses; psalms *a capella*; a Requiem; operas; ballets; music for plays; songs; and piano-forte pieces. The following is a list of his operas, in addition to the one already mentioned: *Rafael Zambulas*—three acts, produced, in 1831, at Aix-la-Chapelle, then at Munich, and, on December 16, 1852, at the Friedrich-Wilhelmstädtisches Theatre, Berlin; *Sarah, oder die Waise von Glencoe*—three acts, produced on July 26, 1844, at Kiel, and on February 7, 1852, at the Friedrich-Wilhelmstädtisches Theatre, Berlin; *Lebende Blumen*—three acts, produced at the same theatre in Berlin, on October 24, 1853; *Die Märchen meiner Amme*—a comic-fantastic fairy burlesque, produced on December 25, 1861, at Kroll's Theatre; and, lastly, *Guten Abend, Herr Fischer, oder Der Vampyr*—a broad musical farce, which was played at four Berlin theatres, and at some forty others in various provincial towns of Prussia.

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APROPOS of Bach's *Mattäus-Passion*, we are glad to learn that the performances of this grand and impressive work in Passion-Week, on the Continent, were not confined to Berlin and Vienna. It was given, also, at Munich, Leipsic, Bremen, Hamburg, Frankfort-on-the-Main, Cologne, Stuttgart, and, indeed, at most of the great centres of musical intelligence throughout Germany. Thirty years ago, only a very insignificant portion of the general public know anything about it. When Mendelssohn first proposed to perform it, he was regarded as a madman. Truly may it be said, that the cause of grand classical music, is progressing, despite every obstacle which prejudice, or, what is the same thing, ignorance, may strive to fling in its way. This should, and doubtless will, be an encouragement to Professor Sterndale Bennett and the Bach Society to proceed with more and more vigour in the honourable task they have set themselves.

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To the Editor of the MUSICAL WORLD.
SIR.—By the way, and entirely *à propos de botte*, I read a few observations, yesterday, on the subject of encores that agreed so completely with my own ideas, that I could not refrain from translating them, and forwarding them for your inspection. The original author is Alphonse Karr,

but I translate from a German version which has appeared in one of the Berlin papers:—

"There is not," says the witty and caustic critic, "a more disagreeable, and, at the same time, a more absurd practice than that of encoreing a piece in an opera. Can the audience expect more from a piece, when repeated, than when it was sung the first time? We will suppose, for the sake of argument, that such an expectation is realised, although it is evident that it is almost impossible. The pleasure afforded is no longer the same, and this for two reasons: in the first place, we miss that considerable part of our first impression which resulted from surprise and novelty; and, in the second, those effects which previously appeared to proceed direct from the singer's very soul, will, if perfectly identical on their repetition, strike every one as the result of art alone. Let us now speak of the artist. Carried away by the dramatic situation, he may, at first, forget his own individuality, and fancy himself really William Tell or Raoul. When called upon to repeat his effort, he does so, it is true; but he is virtually then Duprez or Tamburlik, and perfectly well aware he is singing before an audience.

"Besides, we beg to ask whether we, who call out so lustily 'da capo,' know how often a great artist exerts the whole power of his soul in one evening. Do we know how frequently, after the conclusion of the performance, he sinks down totally exhausted by the extraordinary wear and tear of his nerves? An artist often husbands his resources during an entire act for a single piece, or during an entire piece for a single note—a sufficient proof that he is required to make an extraordinary effort, which he should not be called on to repeat; if he is tired, he will evidently not sing as well the second time as the first; while, if gifted with a vigorous constitution, or sufficiently excited and strengthened by the applause, he will try to do better than he has done, and—overshoot the mark."

Oh! ye, who think ye ought always to have the worth of a pound for your trumpery shilling; who imagine that ye may ruin the lungs of a Sims Reeves, or wear the magic fingers of an Arabella Goddard to the bone, for a fifth or sixth of the price ye paid for your bouquet, or gave for the Hansom cab that brought you to the concert-room, ponder well on the above lines; turn them over in your greedy, rapacious, and inconsiderate little minds; treasure them up in your higgling hearts, and never, for the future, endeavour to extort more than the fair amount of pleasure to which you are entitled from the first of English tenors or the fair queen of all the enchantresses who ever transformed an instrument of wood and iron into a living thing, discoursing sweet music which reaches the inmost heart of the veriest clod.

J. V. B.

June 3, 1862.

SIG. VERDI, after passing several days in Paris, left on Monday for Turin.

PARIS.—Auber's *Masaniello* is in rehearsal at the Grand Opera. It is to be revived with great splendour.

MAD. ANNA LAGRANGE.—The death of her husband has induced this popular singer to throw up her engagement at Madrid and return to Paris.

ROBERT DE PICARDIE.—At the Apollo Theatre in Rome, Meyerbeer's *Robert le Diable* is being performed under the title of *Robert of Picardy*—the "Devil" not being allowed to figure in the bills of the theatres of that Pope-smitten city.

M. FELICIEN DAVID.—The new work of this composer—*Lalla Rookh* (or "Roukh")—though reported as a failure, is still "running" at the Grand Opera in Paris.

JAPANESE EMBASSY.—The principal members of the embassy paid a visit recently to the studio of Mr. Davies, 35 Bruton Street, and were successfully photographed by that gentleman.

HANDEL FESTIVAL.—(Communicated).—The great full rehearsal at the Crystal Palace, under Mr. Costa, will take place on Saturday, June 21, commencing at eleven o'clock. The choruses in the first part of the rehearsal will comprise those known as single choruses; the second part (which is expected to commence about two o'clock) will consist of double choruses from *Deborah*, *Solomon*, and *Israel in Egypt*. The list of principal vocalists engaged for this Festival is unusually strong, including the names of Mlle. Titiens, Mad. Rudersdorff, Mad. Lemmens-Sherrington and Miss Parepa, Mad. Sainton-Dolby, Mr. Sims

Reeves, Mr. Weiss, Mr. Santley, and Sig. Belletti. They will all take part on the great rehearsal day. Several acoustical experiments have lately been made to test the effect of the new roof thrown over the orchestra. These have been attended with marked success. Single voices and instruments have been heard at the extreme end of the central transept with as much distinctness as in a small concert-room. The increase of power in the tones of the great organ, with its additional thirty-two feet pedal pipes, is astonishing, and justifies the most sanguine anticipations. A large number of applications for tickets have been forwarded during the last few days from the Continent, and from various parts of the country, by persons coming to London for the Agricultural Show, who also intend availing themselves of the opportunity to attend the Festival. On the day of the rehearsal the doors of the Palace will be opened at nine in the morning. The great fountains will be played one hour after the conclusion of the rehearsal. It can be scarcely requisite to remind visitors from the country of the necessity of securing tickets previously to their arrival in town.

THE THIRTY-NINTH MUSICAL FESTIVAL OF THE LOWER RHINE.*

For the eleventh time since the foundation of our Musical Festivals, Cologne has assembled within its walls the representatives of musical art from the Rhenish provinces, and a host of sympathetic admirers from far and near, for the purpose of celebrating Whitsun-tide. Since the revival of the Festival in 1851, the number of those announcing their intention of taking part in the chorus was never so great, but, at the same time, never was the architectural arrangement of the platform in the Gurzenich Saal so grandiose, judicious and magnificent. The mere spectacle of the chorus, more numerous than on any previous occasion, of the orchestra drawn up on the rising stage which occupies the entire breadth of the hall, and of the organ towering at the back above everything else, will produce an imposing and astounding impression. When, however, the full tones of the organ swell forth, to judge from the wonderful results obtained at the rehearsal of the 25th May, with that portion of the instrument already erected, we can assure our readers that such a musical effect will never have been heard in any concert-room in Germany, or even on the whole continent. Added to this, there will be an orchestra which we may regard as the impersonification of progress in instrumental music, so that the performances of this year's Festival will hold the same relation to our Winter Concerts that the heaving ocean holds to the inland lake, or the rustling forest to the quiet grove.

In consequence of such resources, the performance of the oratorio on the first day of the Festival will be remarkable for a brilliancy and especial character hitherto unknown, and will mark an epoch in the history of Rhenish Musical Festivals, already so rich in splendid reminiscences. In addition to all this, it must be borne in mind that scarcely any work of Handel combines what is grandiose with what is pleasing, what is powerfully imposing with what is charmingly graceful, in the same degree as his oratorio of *Solomon*. The admirer of the noblest kind of vocal music requires, of course, no recommendation of a work by Handel. With regard, however, to the prejudice of many sincere lovers of art, who, while allowing the indisputable beauties of oratorio, object to its peculiar, and, as they say, antiquated and too learned forms, we will merely observe that *Solomon* is precisely that oratorio of Handel's, which, by the varied character of its strains, makes the greatest concession to elevated popular taste. There is very little action, but, on that account, more music, as music only. In many oratorios, we sometimes get rather tired, it is true, of the oft-repeated battle-songs of the Heathens and the Israelites, as well as of the heroes' airs, &c.; in *Solomon*, however, Handel gives battle to Philistines of quite a different description, namely against those who are generally insensible to the powers of art, and, by magnificent and charming tone-creations, he enlists them on his side. In no other work does his grand style in the fugued development of the choruses appear more simple and more intelligible than in this one, although it is nearly always written for eight parts, and consequently is of powerful effect, especially in the first three choruses of the First Part, the first chorus of the second, the warlike and the concluding chorus of the third. Then listen, on the other hand, to the gentle charm of the choral strains: "Es nahe der Stätte kein störender Hauch, ihr Nachtigallen wiegt zum Schlummer sie ein," "Wohllaut töne durch den Raum," "Singt der Liebe Leid und Schmerz," &c., the melody of which wafts past us like the mild air of Italy.

The solo airs again are not overloaded with the *bravura* ornamentation of the time; they are more the characteristically melodious expres-

* From the *Niederrheinische Musikzeitung*.

sion of feeling, which reaches the highest truthfulness in the scene where Solomon decides the dispute of the two mothers for the child. These airs, too, have invariably a gentle organ accompaniment.

When we recollect, moreover, that by the approaching performance a tribute will also be paid to Felix Mendelssohn and his great exertions for our Festivals—since it was he who composed the organ part, in the spirit of Handel, for the performance of *Solomon* in the year 1835, at Cologne—all the admirers in the entire province of this gifted composer, who died, alas! too soon, and especially our fellow-townspeople, will hasten to pay a debt of honour due to him, and hear a production of his pen, which is not published and which can be heard only here.

The programme of the second day speaks for itself through the names of Johann Sebastian Bach, the Chevalier Gluck, and Ludwig van Beethoven. While the first two—the one by the heavenwards-rising polyphony of his sacred strains, and the other by his plastic dramatic excellence—appear before us as heroic forms of the last century, whom we cannot avoid admiring, the third flings open the gates of a new century of humanity, and the magic of his fancy displays to us the “enfettered millions” who, oppressed by their labour and their conflict with fate, after suffering and woe, render the glowing thanks-offering of joy to the Creator. How the Rhenish Choral Associations sing the Ninth Symphony is universally known; but it is seldom that their singing is supported by such a host of instrumentalists as it will be on the present occasion, and it is still more seldom that they possess such a solo-quartet, in volume and precision so equal to themselves, as they will possess in Mad. Dustmann-Meyer, Mlle. Schreck, Herren Schnorr von Carolsfeld and Karl Hill, these artists being distinguished for that equality of voice which we so often miss, and for that musical certainty which is necessary for the successful execution of their difficult task. When we think of so perfect an *ensemble* conducted by Ferdinand Hiller, who probably, at the present day, is more thoroughly inspired than any one else with the spirit of Beethoven, we are justified in looking forward to a grand glorification of Beethoven's genius.

For the first time at a Musical Festival, we shall have, of Gluck, a series of scenes from *Iphigenie in Aulis*, the opera with which Gluck laid the foundations, at Paris, in 1774, of his world-wide reputation. While Mlle. Schreck will shine as mistress of oratorio singing in *Solomon*, Mad. Dustmann, Herren Schnorr von Carolsfeld and Karl Becker—Iphigenia, Achilles and Agamemnon—will vie with each other in giving a perfect representation of their highly characteristic parts.

Such is what we have to expect from the first two days of our Musical Festival for the present year.

To this we must add the concert on the third day. It is the first time, if we are not mistaken, that a symphony by Haydn adorns the programme of the Festival, and, on this account, it will be the more welcome to all those who admire the ever-youthful muse of the Father of the symphony. The determination to give, with the admirable Orchestral Association, a symphony on the third day, is one that no one can fail to praise, for there is not the slightest doubt that, during the last ten years, the orchestral performances at our Festivals have reached a degree of excellence which is in keeping with the constantly increasing taste of the public for symphonic performances, a taste it will satisfy in the most brilliant manner. Besides the solo artists whom we have already mentioned, Herr Ferdinand Hiller—who, by the way, will introduce to us a new vocal work, a hymn by M. Hartmann, “Die Nacht,” for solo, chorus and orchestra, which, from what we have heard at the rehearsals, is, we should say, calculated to produce a deep impression—has consented to appear once more before a large auditory as a pianist, and perform a Concerto by Mozart. Whoever is not yet acquainted with the unrivalled, highly artistic, and, at the same time, technically perfect manner in which Hiller is accustomed to play such real gems, will enjoy such a treat as he can enjoy nowhere else, while whoever is already aware what Herr Hiller's playing is, will be delighted at the pleasure in store for him.

Considering what the lovers of art may fairly expect from our Thirty-ninth Festival, there can be no doubt that an exceedingly numerous attendance on the part of the public will cause that Festival to redound to the glory of musical art on the banks of the Rhine.

THE LATE MR. GEORGE PERRY.

(From the “Norfolk News” of Saturday, April 19, 1862.)

This excellent musician and able composer died on Shrove Tuesday (March 4th), in the 69th year of his age. As he was a native of Norwich, we trust it will gratify the musical readers of this journal to be presented with a few authentic particulars concerning him. For these we are mainly indebted to Professor Taylor and to Mr. Surman, of London. On writing to Mr. Taylor requesting such information of

Perry's early life, as we knew could be obtained from no other source, we were favoured with so admirable an account, that, in justice to the Professor, we shall give it in his own words:

“Although,” says Mr. Taylor, “writing is now ‘toil and trouble’ to me, I will endeavour to comply with your request. George Perry's father was a turner in St. Gregory's; he used to sing bass at the yearly oratorio, and thus became known to Dr. Beckwith, who introduced his son into the Cathedral choir. Vaughan was then about to quit it. He (Perry) had a very powerful but not a fine voice, and was chiefly remarkable for his quickness in learning, and for the pleasure he evidently took in singing. This was so apparent, that my brother-in-law, Dr. Henry Reeve, enquired the name of ‘that boy who always appeared to sing with all his heart and soul?’ ‘Sir,’ replied Dr. Beckwith, ‘that boy, Perry, is brimful of music; if you were to prick him with a pin music would run out.’ He never was articled to Dr. Beckwith, but when he left the Cathedral, he was taught to play the violin by Joseph Parnell (who was then one of the lay clerks), and the pianoforte by his son John. Where he acquired his knowledge of harmony I know not, but I suspect from Bond, who was a pupil of Jackson, of Exeter, and who was afterwards Mr. Garland's deputy, Garland having been a pupil of Dr. Greene. Perry used to play the violin at the Hall Concert, but he had nothing to do with its management, for he was not even a member of the society. It was at this time, to my surprise, that he brought me the full score of his oratorio, *The Death of Abel*, the words of which were written by George Bennett, of the Norwich Theatre. This was performed at one of the Hall Concerts. On the resignation of Binfield, Perry succeeded him as leader of the band at the Theatre. While holding this situation, he composed his oratorio *Elijah and the Priests of Baal*, the words of which were written by the Rev. J. Plumptre. It was performed March 12, 1819, at the Concert Room, St. George's Bridge. He then requested me to select for him the words for another oratorio, which I did from Millman's *Fall of Jerusalem*. It was not published till 1834, when Perry had been appointed composer to the Haymarket Theatre, and organist of Quebec Chapel, about the year 1822. My removal to London very soon followed, and from that time we very rarely met.”

The above narrative contains, perhaps, nearly all that is now remembered of Perry's Norwich life. We know no more than Professor Taylor does where Perry learned the rudiments of harmony, but he was indebted to the late Mr. James Taylor for his knowledge of fugue. After a performance of one of Perry's oratorios (we believe *The Death of Abel*), Taylor was complimenting him upon the merits of the work, at the same time adding that “the choruses would have been none the worse for a little fugue.” To this Perry assented, and honestly confessed that “Fugue it should have had, if he had known how to write it.” Taylor then delicately hinted that “if he would accept a few friendly lessons, he should have much pleasure in giving them.” This offer was gratefully received and the lessons immediately commenced. We have frequently heard James Taylor express his astonishment at Perry's aptitude for receiving instruction. A few days after the very first lesson, Perry brought his master one of the choruses rewritten, and the subject fugally treated. “Ah,” said Taylor, “If I had expected this, I would have given you a little more of it.” Taylor would often say, “It was a pleasure to teach a man like Perry; a hint was enough; Sir, he always anticipated what I had to tell him.” We have the same authority for giving a curious instance of Perry's facility in composition. He would occasionally be writing four songs at once; not indeed, designedly, but to save himself time and trouble. Being too careless to provide blotting paper, and too impatient to wait till his ink was dry, he would place four sheets of music paper at the four sides of his table. On the sheet that chanced to be nearest him, he would write a page of song No. 1. This being done, he would begin song No. 2, on the next sheet, and having reached the bottom of the page, he would commence No. 3, and then No. 4, in like manner; so that by the time he again arrived at the first sheet, the ink would be dry and he would turn over and go on with that song, continuing to write till the four songs were all committed to paper. It is possible that the beautiful air, “See, Rosa, this flower,” may have been one of the melodies produced in this way.

If Dr. Beckwith regarded Perry as a boy “brimful of music,” Perry, on his part, had a profound veneration for the doctor. He would say, “Dr. Beckwith is none of your little dogs: no, no, Sir; the doctor is a great man, he has a *grand outline*.” We remember to have once seen Mr. Perry lead at a concert in the Bridge-street Room, though we forget how it came about. It was in the days of knee-breeches—in the days, too, when the leader was the sole conductor. It being an amateur band, he could not keep them together to his satisfaction with his bow, and therefore stamped with such vehemence, that at last his stocking broke from its moorings, and slowly descended to the middle of his

leg. Of course, the ladies tittered, as ladies will titter; but all this was nothing to Perry, whose heart and soul were so wholly in his work, that he was blessedly unconscious alike of the cause and the result. Mr. Perry's fine chorus, "Give the Lord," from the oratorio *The Death of Abel*, which was then unpublished, was performed at the first Norwich Triennial Musical Festival, in 1824, the composer himself conducting it; Sir George Smart having, with gentleman-like feeling, resigned him the baton for that purpose. Somewhere about the year 1822, Perry went up to town, having accepted an invitation to undertake the duties of composer and director of the music at the Haymarket Theatre, of which Mr. Morris was then proprietor. Whilst Mr. Perry occupied this post, he composed his celebrated opera, *Morning, Noon, and Night*, and several others. It was the custom then, as indeed it is now, for the singers to interlard an opera with some of the popular songs of the day. One morning it happened that a parcel of such songs was brought to Mr. Perry, for Mad. Vestris, who was then *prima donna*, to try over. They ran through one after another till they came to Horns's then comparatively unknown song of "Cherry ripe." This air so pleased the lady that she tried it a second time, and then declared, that "if she obtained an encore in it she would make it popular." Mr. Perry had accordingly to arrange it for a full orchestra for performance the same evening. The result was, that it was rapturously encored, and that the publisher (Power) was enabled to sell some thousands of copies. Hence its popularity even to the present day.

Successful, however, as Perry undoubtedly was in dramatic composition, the theatre was not his natural element. He loved the greatness of the sacred style, and panted to enrol his name with those of the musical benefactors of mankind. Hence the production and publication, so far as his means would allow, of his oratorios—*The Death of Abel*, *The Fall of Jerusalem*, *Belshazzar's Feast*, and *Hezekiah*; as well as some Anthems for particular occasions. He wrote an anthem in D, "Blessed be the Lord thy God," for the accession of Queen Victoria, in 1838; "The Thanksgiving Anthem," composed on the occasion of the birth of the Princess Royal, in 1840; a very spirited work, with a melodious treble solo, which was sung by Mad. Caradori Allan, when this anthem was performed, at the time, by the Sacred Harmonic Society, with an orchestra of five hundred voices and instruments. To these may be added his own anthem, "I will arise," which was written for the London Choir Association. Not satisfied with the production of these original works, Mr. Perry sought to extend the performance of Handel's Oratorios by writing additional accompaniments to *The Dettingen Te Deum* and *Jubilate, Judas Maccabeus, Samson, Israel in Egypt, Jephtha, Deborah, Joshua, Saul, Solomon, Coronation, and Funeral Anthems*, *Athaliah, Esther, Belshazzar, Acis and Galatea*, and the "Overture" to the *Occasional Oratorio*. He also arranged for the organ or pianoforte, a folio edition of *Deborah*, and had commenced *Belshazzar* and *Joshua*, with an intention of completing Dr. Clarke's edition of Handel's works;—"Labours," says Mr. Surman, "which will hand his name down to posterity in black and white, better than any monument of brass or stone." It may not be out of place here to mention the modest manner in which Mr. Perry gave his reasons for writing the "Additional accompaniments." "It was not," he said, "that Handel's works in their intrinsic substance were capable of improvement," but "that the score might be enriched by the employment of such instruments as Handel himself, it is to be supposed, would have used, had they in his time attained their present perfection." A recommendation of these "Accompaniments" was signed by more than twenty distinguished instrumental professors, most of whom are still living.

Yet, valuable as are Perry's contributions to the church and the concert-room, they might have rotted in his closet (like Robinson Crusoe's big boat, which the builder had not strength to push into the water), had he not found a coadjutor after his own heart in his friend, Mr. Surman, of Exeter Hall. This gentleman, animated by a kindred zeal for the cause of sacred music, printed most of Perry's works, doubtless at a considerable outlay of capital, with a view to their performance at Festivals and at the concerts of choral societies. He also exerted himself to bring them out in London, which he did with success. As yet (we cannot write it without a tinge of shame), they are least known, perhaps, in the composer's native city. *The Death of Abel* was brought out at Weeks' Rooms, in the Haymarket. It was performed with success by the Sacred Harmonic Society on the 19th of March, 1841; and again, on the 17th of May, 1845, the principal vocalists then being Miss Rainforth (a pupil of Perry's), Miss Poole, Mr. Hobbs, Mr. Mauvers, Mr. H. Phillips, and Herr Staudigl; upon which occasion there were no fewer than six encores. The first performance of his *Fall of Jerusalem*, in London, was at the Hanover Square Rooms, where he was assisted by his personal friends; Miss Paton and Mr. Braham being in the number of those who took the

principal parts. It was next done by the Cecilian Society, and again (being the third time) by the Sacred Harmonic Society. Portions of each of the above Oratorios were introduced with great success at the Worcester Festival in 1842.

Perry was the leader of a party who met in Mr. Armstrong's School Room, in the Borough; and here it was that he used to get his oratorios rehearsed. He also had an offer of the post of leader to the Choral Harmonic Society; but though he required only five shillings per night for his services, so low were the society's funds, that his terms were not accepted. At the formation of the Sacred Harmonic Society in 1832, Mr. Surman, who filled the double post of conductor and librarian, invited Mr. Perry to come and lead, as the prospects of the society were favourable. Perry consented; and the members, about sixty in number, continued to meet for the space of two years, in Gate Street Chapel, Lincoln's Inn Fields. In those days, the difficulties with which amateur bodies had to contend were so great, and the pecuniary risk of getting up oratorios was so serious, that the success of this society was, perhaps, almost without precedent. But it was not destined to be long uninterrupted. Some of the managers of the chapel all at once discovered that it was highly improper for young people to meet together there for the practice of sacred music. As there had been no indecorum or misconduct of which these pious people could complain, or to which they could have been indebted for their illumination, they must (like Miss Puford's assistant with "the true Parisian accent") have been somehow or other "inspired." However, they ejected the society from their chapel, and then the practice meetings were held in Henrietta Street Chapel. Here two performances were given with moderate success, but the attendance at the weekly rehearsals was thin, on account of the inconvenience of the locality. The society was at length reduced to so low an ebb, that not one of the members paid any subscription for an entire quarter. It happened upon one wet night, when Mr. Perry made his appearance, with his violin under his arm, and Mr. Surman arrived with a load of music in his bag, that they found only one other member to join them in a rehearsal of Handel's *Messiah*! Men less determined and less enthusiastic would, at that crisis, have deserted their posts. But, no; they preferred adjourning to a neighbouring tavern, where they drank "success to the society," and seriously bethought them as to what could now be done. Mr. Perry had three miles to walk to his home, but they would not separate till they had resolved upon endeavouring to get twenty members to put down one guinea each for the purpose of carrying on the society's business, at their own risk, in some more central situation. This was eventually done, or there had been an end of the Sacred Harmonic Society.

Mr. Perry continued to lead from the foundation of the Society in 1832, to 1849—a period of sixteen years, during the whole of which time he was not absent from a single performance, and he missed only one rehearsal. In the year 1848, the conductor's baton was wrested from Mr. Surman and placed in the hand (we regret to say the not unwilling hand) of Mr. Perry. If his acceptance of this new position showed a want of right feeling towards the friend to whom he was indebted for his connection with the society, he had soon ample time for repentance; for, after about half-a-dozen performances, he, too, was in his turn deposed and dismissed. A few of Mr. Perry's friends then tried to support him in some other society, but their efforts were a failure; and from that time, instead of mingling, as heretofore, with amateurs and professors, he seemed rather to avoid than to court their company.

Perry enjoyed considerable reputation both as an organist and as a teacher. No man could be more indefatigable than he was in the discharge of his professional duties. He was organist of Quebec Chapel, where he had an excellent choir under his command, for about twenty years. For the last fifteen years of his life he held the organ at the church in Gray's Inn Lane; and during his possession of both these appointments he was never known to be absent from either church for a single Sunday, till the two last previous to his death. His remains were deposited in the Kensal Green Cemetery, on the 11th of March, in the presence of a few of his old associates, for in the musical world his end was scarcely known. In his vocal compositions Mr. Perry affected neither the pedantry of the German, the frivolity of the French, nor the effeminacy of the Italian school. He was English to the backbone. In writing for the stage he did not always disdain to injure a fine song by giving it a theatrical close. We may instance in the capital scene, "Mid hidden rocks that ambushed lay," and doubtless many other instances could be given. His sacred works, especially his oratorios, are founded upon the model of Handel. In saying this, however, we would by no means imply that he was a slavish imitator. On the contrary, his subjects were entirely his own. But he aimed at Handel's simplicity and breadth of style. He never went out of his way for the sake of introducing what Shield calls "fashionable chords."

His part-writing is clear and intelligible. His harmonies are bold and open; and his accompaniments are generally kept in due subordination to the voices. Like Handel, he wisely husbanded his means, employing particular instruments for particular effects, and reserving his drums and trumpets for a grand climax. His choral compositions will always be valuable to many amateur societies which may not possess either the means or the capabilities of doing justice to the more elaborate works of Spohr and Mendelssohn. In order that they may be useful, however, they must become better known. If the Sacred Harmonic Society would purchase one of his oratorios, and complete its publication by printing the whole of the instrumental parts, a great step would be made towards the attainment of this end. An annual performance of such oratorio might not only be profitable to the Society's benevolent fund, but it would also be a graceful tribute to the composer's memory.

—
LINES FOR MUSIC.

THERE came a dream,—alas! I live in dreams,
And waking is a kind of death to me;
Such visions are true life, for all their themes
Are love and thee.

We stood alone, and heard the west wind sigh;
And thou wast pale, yet wonderfully fair;
I asked for love,—gazed deep into thine eye,
And read it there.

I long and deeply gazed, until the night
Closed in upon us, and the pale moon shone;
Few words I spoke, but they were full of might,—
"My love! my own!"

I woke,—still longed to sleep, but vainly strove;
I smiled to think my courage all dream-grown,
And wept because I dare not call thee "love,"
Far less "my own."

June 24, 1842.

C. K. D. P.

LEIPSIC.—Mlle. Désirée Artôt has been playing for six nights with great success. She appeared twice as Marie in *La Fille du Régiment*, twice as Amina in *La Sonnambula*, once as Rosina in *Il Barbiere*, and once as Orsino in *Lucrezia Borgia*.

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MISS AUGUSTA THOMSON will sing "THE SOLEMN WORDS HIS LIPS HAVE SPOKEN," from the Operetta of "Once too Often," at Mr. Howard Glover's Concert, THIS DAY.

HERR FORMES will sing "IN MY CHATEAU OF POMPERNIK," from the Operetta of "Once too Often," at Mr. Howard Glover's Concert, THIS DAY.

M R. WEISS will sing "THE MONKS WERE JOLLY BOYS," from the Operetta of "Once too Often," at Mr. Howard Glover's Concert, THIS DAY.

MISS LASCELLES and MISS AUGUSTA THOMSON will sing the Duet "OH, GLORIOUS AGE OF CHIVALRY," from the Operetta of "Once too Often," at Mr. Howard Glover's Concert, THIS DAY.

HERR REICHARDT will sing "A YOUNG AND ARTLESS MAIDEN," from the Operetta of "Once too Often," at Mr. Howard Glover's Concert, THIS DAY.

MADAME LAURA BAXTER will sing "LOVE IS A GENTLE THING," from the Operetta of "Once too Often," at Mr. Howard Glover's Concert, THIS DAY.

S T. JAMES'S HALL.—Mlle. TITIENS and Mlle. TREBELLI, Signor BETTINI and Signor GASSIER, will sing at the Concert of the Vocal Association on Friday, June 13, by the kind permission of J. H. MAPLESON, Esq.; also Mrs. R. F. ABBOT and Miss ALICE DODD.

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M. ASCHER will play his popular Solos, "ALICE"—"DANSE NEGRE," Morceau Caractéristique—and Fantasy on "DINORAH," at the Grand Exhibition Concert, Exeter Hall, Monday Evening, June 9.

THE MISSES HILES will sing the Duet "OH! GLORIOUS AGE OF CHIVALRY," from HOWARD GLOVER'S popular operetta "Once Too Often," at Mad. Dryden's Concert, June 19.

HERR MOLIQUE begs to announce that his CONCERT will take place at the Hanover Square Rooms, FRIDAY MORNING, June 13. Full particulars will shortly appear.

MISS ALICE DODD will sing MOORE'S "Minstrel Boy" and SCHLESINGER'S "Queen of the Sea," at the Vocal Association, St. James's Hall, June 13.

M LLE. DE VESTVALI, Prima Donna of the Imperial Grand Opera of Paris, is in Town. Applications to be made to Mr. Jarrett, Musical and Concert Agent, at Messrs. Duncan Davison & Co.'s Foreign Music Warehouse, 244 Regent Street, W.

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